

CATHOLIC ART QUARTERLY



THE CATHOLIC ART ASSOCIATION

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Since the *Catholic Art Quarterly* appears only four times a year and space is consequently valuable, the policy has been adopted of not publishing material that is easily accessible in secular sources unless it is presented from a new or important angle, or is given a Catholic interpretation, and is in accord with Catholic Art Association principles.

THE PRESIDENT'S PAGE

THE current fashion of doing "post-war planning" in every field by everyone, qualified or not qualified to do so, is rather souring to one's good nature when a short while after, all the plans are found to have been either so much airy persiflage, or to have been permanently pigeon-holed and forgotten. It is therefore with considerable reluctance that we find ourselves compelled to take this same role of a "post-war planner" and to encourage others to do so. Nevertheless the rapid march of events abroad during the past few months leaves scant doubt but that the end of a not inconsiderable phase of the global war is not too far distant. That being the case, we have reason to expect a substantial relaxation on the rigid restrictions and inconveniences of travel now existing; hence it is not at all too early to speak of, and to plan for another NATIONAL convention of the C.A.A. It is now fully three years since the last national gathering was held in Milwaukee. When it became necessary to

cancel the national meetings because of the emergency, most of the regional districts carried on with great credit to themselves so that since the last national convention the CAA membership has greatly increased and a more universal awareness of the need of "right thinking in right making" has resulted. It must be remembered, however, that regional meetings alone, no matter how enthusiastically supported and completely handled can not hope to achieve the same splendid unity, solidarity, and vigor in the prosecution of the CAA's ideal of "Art for GOD's sake" as a national meeting can effect. That such unity and solidarity are necessary in an excessively individualistic age has been visually demonstrated to those viewing the recent exhibition of sacred art in Dayton, Ohio; or those reading the conflicting commentaries on it in our Catholic periodicals.

For these reasons we urge both regional directors and members, professional artists and art-educators, to plan vigorously for an early annual reunion; to execute their art-works with a view to their exhibition at the national convention upon the relaxation of travel restrictions.

ANGELO ZANKL, O.S.B.



William Richard Lethaby: 1857-1931

By Mark Fitzroy

Who shall measure the greatness of this man—one of the few men of the 19th century whose minds were enlightened directly by the Holy Spirit.

ERIC GILL, *Autobiography*, p. 136

FROM his apprenticeship with Norman Shaw, Lethaby became for some years a practising architect on his own account, building two large country houses at Avon Tyrrell, near Salisbury, and Melsetter, Orkney, besides a considerable amount of smaller work. But the office life of a modern architect was against all his building principles—"There will never be any real architecture until you abolish US!" (meaning architects); "Words betray things: the long word architecture has destroyed the art of building"—and he accepted the post of first Principal of the new L.C.C. Central School of Arts and Crafts in Southampton Row, an 'entirely new experiment in education' where it is recorded 'his teaching staff admired, loved, and trusted him to the point of adoration.' While holding this position he started the famous lettering class for Edward Johnston to teach, and among the first pupils was Eric Gill. It has been truly said that from this class the whole of the modern revival of good lettering sprang.

It is perhaps not inappropriate to mention here an important distinction which we must always bear in mind when thinking of Lethaby or Eric Gill, or of their predecessors William Morris and Ruskin. These names have by now come to represent a definite 'movement' diametrically opposed to the whole modern industrial world; and with their counterparts in other countries—to name only four: Gandhi, whose life was revolutionised by reading Ruskin's *Unto This Last*; Coomaraswamy; Berdyaev; Giacomo Boni, who "learned English in order to read Ruskin";—they seem to us to be people with special, not to say peculiar, ideas. But to think of them thus is to see them in a completely false perspective. It is *they* who were ordinary, normal human beings, teaching in a world that has temporarily lost its reason what human beings had known since they first inhabited this earth. 'Following Morris, following Ruskin, following the universal practice of the world, except in eccentric periods such as that induced by our irreligious commercialism. . .' (Eric Gill, *Autobiography*).

From 1900 to 1918 Lethaby was Professor of Design at the Royal College of Art, South Kensington, and from 1906 to 1928 he held also the office of Architect to the Dean and Chapter of Westminster Abbey (Surveyor of the Fabric) where he fought untiringly for the preservation without 'restoration' of what is left of the old stone. An example of his energy and capacity for work is his first great book on the church and its builders, *Westminster Abbey*

and the King's Craftsmen, which reads like the result of years of official advantages in the way of access to the building and its archives, but which was actually written before he had any such connection with the place; carrying out his "minute examination of the fabric" simply as "a casual visitor." In 1924 the Royal Institute of British Architects, of which he was a Fellow, offered him their Royal Gold Medal, but he declined the honour. "Just at this time when so many of our fellows have not sufficient worthy work to do I should specially wish not to have a personal distinction conferred on me." It was a significant reason.

Lethaby will certainly be remembered as a brilliant and profound writer on architectural and kindred subjects, an archæologist of unsurpassed knowledge—'Awe,' wrote F. W. Troup (*Journal of the R.I.B.A.*, August, 1931), 'is the only word that expressed my feelings for his almost boundless artistic and archæological knowledge';—and as the foremost modern authority on medieval art, that product of what Sir James Jeans so typically calls 'the intellectual darkness of the middle ages' (*Through Space and Time*), but which to Lethaby was a key to the prime necessity of life. "It is probable that the whole glorious unfolding of medieval art was due to a thought of the heroism of labour." He will also be remembered as one of the most uncompromising and damaging opponents of the overwhelming modern sin of Sham, a sin even more widely indulged in thirty years ago than it is now, when the influence of Lethaby, Gill, and others can be seen in what we call 'modern' building, 'modern' furniture, 'modern' music; all of which are in reality simply the natural and undisguised productions of the machine age. But in Lethaby's day hypocrisy in the arts was almost as necessary as hypocrisy in politics ("our age is so complicated that we cheat quite honestly") and he had to fight sham architectural 'styles' ("Modern examples of 'Gothic' and 'Classical' architecture are erected on enormous foundations of nonsense; they are whim works in the sham styles"), as well as sham Christianity ("I can understand the theory of atheism and I can understand the theory of Christianity, but I cannot understand the Christian of the mailed fist . . . all wars of defence are anti-Christian"), sham education ("why are education and dead ucation so much alike? . . . much of our education is gradgrinding in the ignorances of the World"), sham living ("the rich see life, the poor live"), sham people ("in some crowds the only human thing one may see is a dog!"). Yet beside these numerous activities there is something more, apparent as an underlying principle in all his work and teaching, which is of immediate and vital importance to every genuine opponent of the chaotic beastliness of modern industrial barbarism with its recurrent orgies of planned murder, as well as of that perpetual carrot before the donkey's nose, a planned paradise of hygienic slavery, luxury leisure, and test-tube procreation. Lethaby himself described it as "the foundation in labour."

"The great architectures of the past had been noble customary ways of building, naturally developed by the craftsmen engaged in the actual works." And referring to present-day possibilities: "He that would be a saint let him clean drains and dig the earth." It is the traditional philosophy of human

experience, reborn a hundred years ago in the mind of Ruskin, developed in men like Morris and Lethaby, and culminating for the present in the life and work of Eric Gill and others like Ananda Coomaraswamy and John Middleton Murry. Good work must be the fruit of a living tradition; i.e., it must be the product of customary effort. The great and vital achievements of all past civilizations have been built on accumulated tradition applied in the spirit of the age to contemporary technique and materials. Conversely, if the opportunity for doing good work be withdrawn the human spirit withers and will eventually die. "Hidden in early Christian teaching are ideas which we never hear of now. I remember a beautiful sculptured sarcophagus of the fourth century. In the first panel was represented the Fall by eating the fruit of the Tree of Knowledge! In the next the Creator gave Adam a sheaf of corn and Eve a fleece for spinning. As the explanation of the illustration says, these were to be the 'instruments of their redemption.'" (*Form in Civilization*, p. 230.)

To-day, in the western hemisphere, the only large-scale occupation developing on a live tradition is engineering, a science responsible for nearly all our major needs and activities—building, transport, entertainment, war, clothes, even food. It is slave labour for all but a few and rightly represents the highest achievement of our slave civilization. But the fact that it is slave work means that the normal and natural opportunity for doing *human* work has been withdrawn from those engaged on the great achievements of the age just as effectively as it has been from those employed in the merely quantitative production of seductive rubbish. Hence the universal decay of human relationship and the enthronement of 'Satan the Waster.' And indeed is there not primarily a common purpose in both sorts of production under our present ubiquitous commercial dictatorship? Is not money the sacred motive and Mammon the great god? From the richest to the poorest how many among 'civilised' men work for any reason except to get money? And having got enough money to feed, clothe and house our bodies, we want more money to pay someone else to do the slave work so that we can be 'cultured' and enjoy 'leisure.' And having got enough 'leisure' to be thoroughly bored with life we then want still more money to pay still more people to provide our minds with gaseous amusements and our bodies with phallic sensations—until somebody with more business-sense steps in and provides a war. . . .

"If ever we are to remake civilization we shall have to begin by recognizing that it is founded first of all on labour, without which it cannot last a day. We must understand, and as it is so mighty a necessity, we must even learn to worship work . . . human work, I say, not machine grinding." (Op. cit.) But modern slave-civilization, or barbarism, is so paramount and universal in the West, and is so rapidly forcing its poisonous materialism on the ancient, integral life of the East, that anything like a large revival of this human conception of work is out of the question. What, then, are we to do? "If any man would be a saint, let him clean drains and dig the earth." Forego everything you possibly can which is dependent on slave-work, and get down yourself to some human work no matter in how small a way so long as it is genuinely independent of

the inhuman industrial system. Only do not think of it as a hobby, an adjunct to slavery, or as 'time off.' But it in the centre of your life; let it be the way of your salvation, the road to your sainthood; and it is still possible that others will follow your beginning and a new tradition of human work be gradually restored. Politicians and planners are only concerned with rearranging modern slavery. The rebirth of human living must come through the increasing efforts of humble individuals and small communities who are prepared deliberately to sacrifice the enticements of mechanised existence in order to regain the "instruments of their redemption."

This, I think, is the essence of Lethaby's teaching, and will be the ultimate significance of his life. It is neither a blue-print nor a Utopian fancy, but something easily understood by all of us and which we can at least begin to put into practice immediately. And once the seed of experience is sown who knows how quickly it may grow? *Deus incrementum dat.* "A monk of, say, the sixth century, having laboured in the fields all day found that a little bird had built its nest in the mangle he had laid on the ground. *Understanding what labour meant*, he lent his cloak to the bird for the rest of the season."

A LIST OF BOOKS BY W. R. LETHABY.

- The Church of Sta. Sophia at Constantinople*
(W. R. L. and Harold Swainson.) - - - - - Macmillan.
- Architecture, Mysticism and Myth* - - - - - Percival and Co. 1892.
- Leadwork* - - - - - Macmillan 1893.
- London before the Conquest* - - - - - Macmillan 1902.
- Medieval Art* - - - - - Duckworth 1904.
- Westminster Abbey and the King's Craftsmen* - - - Duckworth 1906.
- Form in Civilization.* (Collected papers on art and labour.)
Oxford U.P. 1922.
- Home and Country Arts.* (Published by "Home and Country" London.) 1923.
- Westminster Abbey Re-examined* - - - - - Duckworth 1925.
- Philip Webb and his Work* - - - - - Oxford U.P. 1935.
- Architecture: An Introduction to the History and Theory of the Art of Building.*
Greek Buildings Represented by Fragments in the British Museum.

Printscript Writing

By E. M. Catich

WHEN printscript writing was introduced in some few schools twenty years ago it was accepted jubilantly by the more advanced educators. It was felt at the time that the old-fashioned spencerian script and the Palmer method of writing were doomed to quick and immediate extinction. The hope was based upon an honest appraisal of the merits of the new mode of writing.

Unfortunately, twenty years later, the hope which was so positive in the minds of the educators is still far short of realization. Indeed, one may well say that the meagre ground gained by the proponents for printscript writing has in reality been a negative gain when one multiplies the discussions, texts, demonstrations, etc., by the time-factor of twenty years. If such "progress" is as uniform for the next twenty years as it has been for the past twenty, one need no be a pessimist to foresee the eventual and complete return to the spencerian cursive writing with printscript writing being retained only by a few diehards.

It is an axiom of historic and artistic evaluation that time is the great leveller; that given time, the merit or lack of merit of a creation or innovation may be established with more than a fair degree of certitude. Now a period of twenty years cannot be said to be sufficiently long to be used as an evaluator of the merit of printscript writing. However, all things considered, it may serve as a potential and a partial indicator of what the verdict of a lengthier period would be.

Many reasons might be advanced to explain the present and past reluctance to adopt printscript writing in the primary and elementary schools. Certainly, one reason is the well-known reluctance on the part of the old order to accept the new. It means the relinquishing of the tediously acquired spencerian form and the seemingly laborious acquisition of the newer printscript writing. Perhaps another reason may have been the inadequacy of the methods of presenting printscript writing. Without doubt, one of the most important reasons that it has never received more universal adoption is the lack of a clear and concise definition of the basic principles underlying all our writing and lettering. Such a definition would necessarily show the casual connectives amongst all letters and all forms of letters, built-up or single-stroke, decorative or purely functional letters.

To present such a definition is the first purpose of this discussion, and, in order to clarify our position it is necessary to go back to the beginning and to restate an important factor which, unhappily, has received little or no attention.

This factor is the function behind all writing, the reason underlying the use of letters in their many and varied forms.

Legibility

WHY are letters? The answer is simple: *they are made to be read*. All other considerations must bow to this truth and all the later principles of letter-making must stem from this one forceful fact. Letters are meant to be read and by pursuing this logic further another truth arises, that if letters are to be read they must be legible. Another distillation of this truth leads to the fundamental fact that *the function of letters is legibility*. Nothing more and nothing less.

Of late years we have adjusted and reshaped the norms in all the fields of esthetic endeavor, the keynote of these new norms being a return to simplicity and sincerity with the consequent growing disregard for the purely surface values of sentimentality, polish, decoration for the sake of decoration, technique as an end in itself, surface cleverness, exhibitionism, etc. This readjustment tends to greater respect for methods and materials, with function returning to its rightful position in the hierarchy of creative art after many centuries of despoilment and perversion.

The saying: "All is not gold that glitters," has, in more or less degree, been a truism in almost every cultural epoch since time began. The contemporary culture is fortunate in its awareness of this warning truism—an awareness made the more acute by the residue of the created art of the cultural epochs gone by, epochs which were not always made cautious in their creative efforts to the danger of surface glitter.

Today many craftsmen in the various arts are conditioning their finished art in terms of respect for methods and materials and in terms of the function for which their art is ultimately intended. Certainly this is true in sculpture, where more and more the sculptors are seeking to go beyond the usual surface values. It is true in architecture, which now is more insistent upon structure, the use of simple geometric shapes, and on the return to functional form. The painter's attitude is no longer one of objective limitation and the representation of ephemeral illustrational facts. Literature, poetry, music, the theater, and dance, are all directing their creative endeavors toward simplicity and the basic functional forms of their various crafts.

If this be true of the major classifications of creative expression, it should be even more true of the art of writing since writing is the fountain from which the major graphic arts have their logical origin. Therefore, if the art of writing is to be consistent and keep pace with the restricted and highly specialized graphic art expressions of landscape painting, portraiture, etc., it too must seek to reestablish its original formal and final cause.

Beauty

A CHAIR may be made of the finest woods, gilded with solid gold, and encrusted with sapphires and diamonds, but, if it is an uncomfortable chair in which to sit, it is not a beautiful chair, it is a wretched and therefore an

ugly chair. In like manner a letter may be made with the greatest care, with curlycues and flourishes, with gold and colors, so as to command the fullest admiration for the technical dexterity exhibited, yet, if it does not perform, quickly and easily, the function for which it was intended, it is not a beautiful letter; it is an ugly letter.

Letters must be legible. Nothing more is demanded of them. It is all so simple that somehow it leads to much confusion.

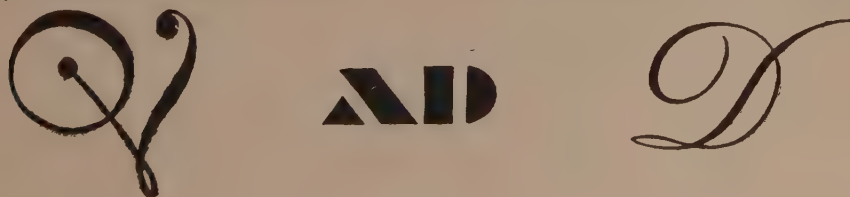
B Legibility, or readability, is the sole function of letters. This one thing determines whether or no a letter has the right to be called good. If it is legible to the highest degree, by the very fact it is good and therefore beautiful. And conversely, if it is illegible, or difficult of reading, it is ugly. Anything which helps a letter to perform its function of legibility more adequately is desirable and necessary, and in like manner, anything which tends to impede this function is a detriment and therefore to be shunned.

If one understands and acts upon this one fundamental principle much of the confusion and indecision which, heretofore, have obscured writing and lettering, is dissipated. In point of fact, it may be said that a thorough grasp of this one basic principle is the soundest guiding norm to beautiful letters and good writing.



For this reason such letters as Old English, copper-plate engraver's script (which, incidentally, is the parent of the modern spencerian letter), eccentric modern display letters, shaded, and some varieties of block letters, scissor-cut letters as used in the primary grades for poster making, and all excessively decorative letter forms are bad letters because they interfere with the intended function of letters.

Because this principle of legibility has been lost sight of for so many years is it not a matter for amazement that so many people, and this includes many craftsmen and letter-makers, in thinking of a beautiful letter call to mind

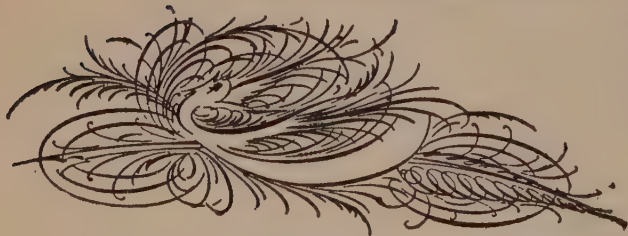


immediately the Old English as being the finest of all. It is for this reason that when people wish a finely illuminated address or a testimonial invariably they specify Old English letters. The graduation diplomas in our universities, colleges, high schools, certificates of merit, Christmas cards, paper money, stocks and bonds, etc., are written or printed in Old English characters, or in the equally illegible engraver's script.



If technique and dexterity of execution were the sole criteria by which to judge the beauty of a letter, then, without doubt, Old English and script might rightfully be called beautiful.

Such an attitude is traceable to the high Renaissance heresy which wrought the perversion of technique by making technique the end and aim of art and craftsmanship. In general, artists were greater or lesser according as they exhibited greater or lesser technique in their creations. Scientific perspective, violent foreshortening, and artistic prestidigitation were the order of the day. In architecture, the structural falsifications of a Brunelleschi were re-echoed for the next several centuries over Europe and America. Here in the United States no state capitol was considered complete unless it was surmounted with a dome. Our own national capitol in Washington has its origin in Brunelleschi. Sculptors sought to reproduce every wrinkle of the flesh in their highly polished marbles. Nor were the other arts free from this slavery. Witness Cellini's salt cellar, the cathedral vestments, the altar utensils, etc. The one art not subject to the demoralization of the time was the art of book-making. But this is readily understood since printing had been but recently invented and therefore the printers and bookmakers were still humble in the exercise of their craft and had not as yet achieved complete mastery of their medium with the consequent temptation to emphasize technique at the expense of good workmanship. That was to come in the seventeenth and the eighteenth centuries with the consequent degradation of letters.



In many respects, the criterion of technique for artistic measurement evolved in the Renaissance is still very much in evidence today, which may provide us with another reason why printscript writing is not more universally accepted.

In the eighteenth century copper-plate engraving came to be one of the chief forms for reproduction in quantity of such things as the copybooks for use in the elementary schools. The copper-plate engraver's tool lends itself naturally to fine hairlines and flourishes.

Any eighteenth century copybook will serve to show the joy and pride the engraver took in those flourishes, weaving them into fantastic shapes, ducks, and swans, animals, and even scenery. This love of curled strokes, and of strokes swelling from thin to thick and back, led to the elaboration of letters; and gradually, for the plain and unadorned Roman letters, there was substituted a fanciful set of letter-forms which were not so beautiful, difficult to made, and lacking in the one essential, legibility.

mínimum

mínimum

The method of cursive writing used in the greater number of our schools is derived chiefly from the penmanship manuals such as the Spencerian Manual and the Palmer method of Penmanship, manuals which are directly traceable to the older flourished copper-plate engraver's script. This method of "running-hand" writing is very much in the ascendancy today, and—excepting the work done with the typewriter—is used almost exclusively in the American business world. The printscript writing method is still so unique to many that some banks will not honor checks which have been countersigned in this manner, insisting that signatures must be written and not "printed."

TO BE CONTINUED



Sister Helene, O. P.— Biographical Sketch

JUST before the Catholic Art Association was organized at Saint-Mary-of-the-Woods, Indiana, Sister Immaculee, S.P., went up to the Summer School of Catholic Action in Chicago to do a little scouting and to test the winds of public opinion. There she met a dynamic young Dominican Sister whose enthusiasm and interest convinced her there would be loyal cooperation accorded the proposed project. Encouraged by this assurance she and Sister Esther completed the plans for the organization meeting. That was in the late summer of 1937. If the Catholic Art Association conferred a distinguished service medal today for outstanding devotion beyond the call of duty, this same Dominican Sister would be the one candidate, towering head and shoulders above all others in unflagging interest and energetic service, the recently retired secretary of the association, Sister Helene, O.P., of Siena Heights College, Adrian, Michigan.

One of the C.A.A. officers from the very foundation in October 1937, she was untiring in her encouragement, advice and practical assistance in the work of organizing and launching the new association. She made valuable contacts, procured and wrote articles for the Quarterly, helped form the editorial policy and did much to spread the ideals of Catholic art and increase the roll call of C.A.A. members. In 1940 with the adoption of the new constitution and the resignation of Sister Esther as director, Sister Helene became the Secretary of the Association. Anyone familiar with such organizations knows that the secretary is the keystone of the whole structure. Upon her activity really depends the life of the group.

In this position Sister Helene really earned that distinguished service medal. As a matter of fact Graham Carey made one medal for her in recognition of the masterly way she handled the National Convention at Adrian in 1940. It was of silver and bore the Dominican dog and torch—a most appropriate symbol of her watchfulness, wisdom, and contagious enthusiasm so evident during that strenuous week-end.

In the summer of 1942 Sister Helene and Father Angelo Zankl, C.A.A. president, with the cooperation of Siena Heights College, brought another C.A.A. dream into being, the summer Catholic Art project. There were two other C.A.A. endorsed summer schools that year, but the one at Adrian was unique. A group of sisters, some priests, and a layman or two gathered at the Studio Angelico to plan, execute and install the furnishings of the baptistry of a little church in Albion, Michigan. All was done in accordance with fundamental Catholic traditions of art, evolved from earnest discussions of the Catholic philosophy of making. Sister Helene helped with everything, from the drawing of designs to the mixing and carving of cement. Those who were fortunate enough to take part in the experiment are forever richer for the



SISTER HELENE AT WORK ON RELIEF OF ST. CATHERINE OF SIENA;
INSET SHOWS LATER STAGE OF PROGRESS. IN THE BACKGROUND,
IS A SKETCH OF THE ST. DOMINIO.

experience—and the pastor of Albion was decidedly less poor than he otherwise would have been when his baptistry was finished, for the whole project was both economical and beautiful.

That is just one example of the technical and executive ability Sister Helene has put at the service of the Association from the first and more especially during the years she was its secretary. The readers of the *Quarterly* have long wanted to know something specific about the talented young women who is directly responsible for the present flourishing condition of the Catholic Art Association. For that reason, and unknown to her, we have assembled this biographical material.

Sister Helene is also intensely interested in the work of the Rural Life Conference under the leadership of Monsignor Ligutti and has assisted in teaching spinning and weaving at several Institutes conducted by the Conference. The valiant woman of the Old Testament whose "fingers took hold of the spindle" and "who put out her hand to strong things" would find some modern imitators in the weaving shop of the Studio Angelico. There are looms of all sizes, yarns in manifold colors and textures intended for a variety of purposes, and it is not unusual for a student to appear in a natty street suit which she herself has woven, designed, and constructed. Sister Helene's picture of St. Isidore, patron of farmers whose plowing was "accelerated" by the help of the angels, has been widely distributed by Monsignor Ligutti and his associates in the Conference as a means of encouragement to those who till the soil.

Sister Helene's versatility extends beyond the realm of art. She is the author of a number of graceful lyrics while her essays and articles on art philosophy, the teaching of art and kindred subjects have been widely published.

The breadth of her interests is revealed by her membership not only in the Catholic Art Association but also in the American Artists Professional League, Western Arts Association, the Catholic Rural Life Conference, the Liturgical Week Advisory Board, and the Stained Glass Association of America.

She is in constant demand as a speaker and discussion leader in art meetings, conventions and workshops all through the Middle West and in Lower Canada.

SISTER HELENE has a natural title to the great gifts which are hers for her mother was an artist of no mean rank, and she transmitted a generous portion of her talent to several of her eleven children.

Sister received her elementary education in the parochial schools of Chicago, and her secondary education at St. Angela's Academy, Morris, Illinois, and Immaculate Conception Academy, Davenport, Iowa. She entered the Dominican Order at Adrian, Michigan, and made her profession in 1927. Her undergraduate college work was done at St. John's Teachers' College, Toledo, and the college conducted by her own community at Adrian now known as Siena Heights. After several years of experience in teaching at St. Alphonsus School, Detroit, and St. Paul's School, Grosse Pointe, Michigan, Sister Helene was sent abroad for study by her superiors, and the period from 1934-36 was

spent at the Atelier de Vegh and the English Academy of Art in Rome. On the return trip to America, she had the advantage of visiting art centers in various European countries, and she spent some time in Ireland where nature has scattered beauty with such a lavish hand. Since that time she has done additional work in the Chicago Art Institute and the Cranbrook Academy of Art, Bloomfield Hills, Michigan.

Sister Helene was appointed to the art department of Siena Heights College in 1936, and two years later she found her prayers and hopes realized in the newly constructed Studio Angelico which occupies the entire fifth floor of the Administration Building. The spirit of the gentle Dominican artist, Fra Angelico, seems to rest upon the place. The first thing to meet the eye as one enters the studio is a beautifully lettered copy of the only known words of the Medieval genius, "Art demands great tranquillity and to paint the things of Christ, the artist must live with Christ."

Here one finds not the usual approach to the arts but a series of workshops where students are taught "to make well that which needs to be made." It is the sort of set-up in which Eric Gill would have felt at home.

Sister Helene herself is a profound thinker, a philosopher, a seeker after truth. Like St. Thomas she responds to many queries put to her by first defining terms. Her work—in fact her whole day—is animated by the philosophy of St. Thomas. As a teacher she is a director not dictator. Students working with her are taught to think, and her favorite answer to a needless question is, "That is your problem."

There are those who maintain that a person can be an artist in only one field, but this statement could hardly be verified in Sister Helene. She prefers to do sculpture, but she is quite versatile in handling other tools and materials. Ample illustration of this is found in the variety of media she has used in connection with the work done for various churches. Textiles, stained glass, carving in wet cement (a technique which she herself developed), ceramics, oil paint, wood, and metal have been skillfully employed to give glory to God. The Catholic Art Association summer workshop which decorated the baptistry at Albion and the parish executed sanctuary at St. Dominic's Church in Denver are examples of her organization and administrative work as well as that of actual execution.

As Father Leonard Feeney desired to be the "laureate of towns and little towns" so Sister Helene's main interest might be said to center in churches and little churches. She is never happier than when helping some worried pastor realize the church of his dreams without undue financial outlay. The two projects just mentioned used good honest materials found near at hand and employed the voluntary labors of student workers and of local parishioners, after the fashion in which the cathedrals of the Middle Ages were built.

—Sister Esther, S.P.

God's Gift To Art

By Sister Michael Kilmer, O.S.B.

MAN has grown with the passing of the centuries. Each epoch has seen the invention of useful machinery and of helpful truths, brought to light by the minds of great men. Sometimes we are inclined to forget that all of these benefits have really been drawn ultimately from the mind of God, where they exist from all eternity, passing imperceptibly from His mind to the minds of His children through the great miracle of His Providence. The realization of this fact is probably one of the effects desired by God in presenting us at this time with the marvelous portrait which He Himself developed in the form of a negative image, as exact as a direct photograph, almost nineteen hundred years before man had even dreamed of such an art as photography. This portrait of Christ in the tomb was printed on the Sacred Shroud in which He was wrapped on Good Friday evening shortly before sunset, and in which He remained until early on Easter Sunday morning.

From that time until today, the talents of the world's greatest masters of art have been expended in the effort to portray for us a likeness of Christ as the Son of the Living God. Beautiful as many of their works have been, no one has yet succeeded in giving the world a representation that is completely soul-satisfying. Every man-made representation of Christ seems to lack the quality of expressing the majesty and sublimity of the "Splendor of the Father" which we all unconsciously seek in an image of our King of Kings.

Unknown to us, a portrait in which this quality, unattainable to human endeavor, is revealed, has been travelling the centuries with the human race. In the silent manner so characteristic of God's work, awaiting the date set by God for its great revelation, the age of photography, the Holy Shroud has rested through the centuries in its silver case.

As with many relics of the time of Christ and of the early ages of Christianity, history can give no adequate positive record of the past of the Holy Shroud to prove its authenticity. The main proofs for the authenticity of the relic rest, however, on stronger grounds than mere historical records. These proofs are based on the findings of intensive scientific study, over a period of some forty years, by a group of capable scientists, theologians and scholars under the leadership of Doctor Paul Vignon of the Institut Catholique de Paris. The studies of these men have given us, among other things, several "negative historical proofs" for the authenticity of the relic. A few examples will suffice. First, the image shows no trace of applied pigment such as was used in the fourteenth century, the century in which opponents to the question

of its authenticity claim the Holy Shroud was painted. It shows rather a delicately graded staining, so gradually fading out that it is impossible to tell at which point the image disappears. This stain has so penetrated the threads that the image can be seen, though more faintly, even on the reverse side of the cloth. Secondly, artists of the fourteenth century had but an elementary idea of the laws of anatomy; at least insufficient for the painting of a picture so anatomically correct in every detail as this one. "No artist," says Father Wuenschel, "could have represented small details of anatomy, wounds on human flesh, or the composition of blood with an exactness that defies the microscope. Moreover, no artist ever paints with a view to having his work tested by the microscope." Furthermore, there is also the fact that copies of the Holy Shroud, which definitely were painted, existed many years before the supposed painting of this image. The most notable of these was the Image of Edessa, which existed at the beginning of the fifth century.

We have fragments of the history of the relic before and during the fourteenth century. Saint John Damascene, of the eighth century, has given one of them.

Another important proof that the image upon the Holy Shroud is not the work of any human agent is the astounding fact that this image is a perfect negative, using the term in the photographic sense of a reversal of lights and shades. Despite earnest endeavor, even noted artists of our own day have been unable to make copies of this image in such a way that the reversing of their paintings photographically gives a portrait at all comparable with that revealed by the Holy Shroud. These modern artists understand the principles of photography, and yet are not able to copy such a negative well enough to make a good positive when reversed. How, then, can we believe that an artist of the fourteenth century could have painted such an exact and perfect negative, when no man at that date had any knowledge of such a process as photography?

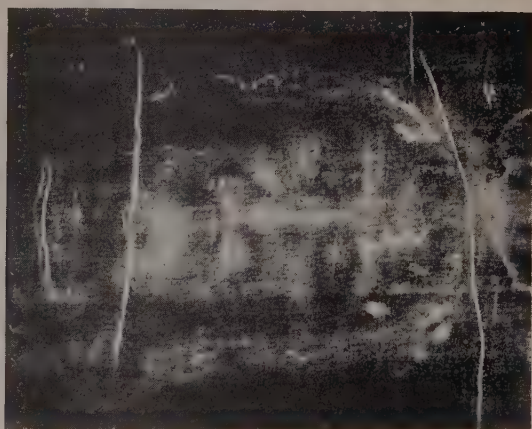
The considerations just presented show that the image on the Holy Shroud is not a painting, or any other kind of human work, by "negative proofs". As positive proof of authenticity there is the medico-legal evidence: the imprints of wounds, deposits of blood, oosings, and liquid flux, which prove directly, even today, that the two images (front and back) are the imprints of the dead body of One who was scourged, crowned with thorns, crucified, pierced through the side, and enveloped in the Shroud for a limited period after death. The comparative study of these details and of the Gospel record completes the proof of authenticity.

THIS paper, however, was not intended to be a discussion of the proofs for the authenticity of this relic, but rather is an effort to point out its value as a guide and model for the artist of today.

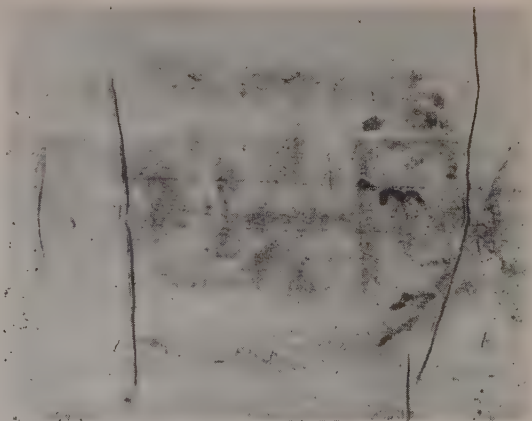
Whereas until this present century representations of Christ have followed a traditional pattern whose origin was unknown to most men, today we have in the Holy Shroud, not only a reliable source of information and instruction for our painters and sculptors, but also the basis of the traditional artistic repre-



(1) PHOTOGRAPHIC PLATE OF THE HOLY SHROUD. THE NEGATIVE IMAGE AS SEEN IN THE HOLY SHROUD AS IT LOOKS TO THE EYE (2) IS HERE TRANSFORMED INTO A POSITIVE. (3) DETAIL OF THE FACE TAKEN FROM THE PHOTOGRAPHIC PLATE AGAIN GIVES US A POSITIVE OF (4), THE DETAIL AS IT APPEARS IN THE HOLY SHROUD.



(3)



(4)

sentations of Christ throughout the centuries. From a study of the great Christian art of the past it can readily be seen that the traditional representations of Christ drew their main features from the image of the Holy Shroud, though the true beauty that lay hidden in these crude looking stains could not be approached by the artists of today, much less by those of the past. All that could be seen by the artist of olden times was the long flowing hair, the two-pointed beard, the wounds and a few of the marks of the scourging, and even these wounds and marks were not very definite. A rather faint idea of the features and of the general physique could be formed.

In spite of the testimony of the Holy Shroud, however, (possibly because it had never been studied so intensely as during the past half-century) most artists preferred to follow popular tradition, portraying a single or double circlet of thorns, and the nail wounds in the hands, whereas the Holy Shroud shows a solid "helmet" of thorns, and the nail wounds through the wrists. There were but a few artists who departed from tradition to follow the teachings of the Holy Shroud in one or other detail. Van Dych, to mention one of these, portrayed the nails through the wrists.

The important question to be asked is: What does the Holy Shroud mean to the world of modern religious art? There are those who so ardently espouse progress and the spirit of modernity that they would do away with all that is traditional or conservative, in whatever field. All that comes from the past is, to them, outmoded and therefore of no value. This attitude is a wrong one. There are certain things that remain important, desirable, and even indispensable in practically every field, no matter how many centuries may pass. This is true in the field of art as well as in any other field. True, advances are ever being made, better methods developed, clearer understanding of old truths brought about, and past mistakes rectified. This does not lessen the value of the many ancient treasures, spiritual and natural, which have been passed on from century to century.

With some, advance in religious art is synonymous with the removal of all true spiritual values. Religious subjects are treated with the same spirit as is the vagrant hound; often indeed, with less respect. Traditional facts are entirely disregarded, and as a result the supernatural attitude often is non-existent. In the recent Dayton Religious Art Exhibit, for instance, we can see several examples of an unwarranted departure from the traditional. Flanagan's "Wooden Statue of Christ", Picasso's "Crucifixion", and Ferguson's works are examples. In such treatment of religious subjects the results become not any longer symbolic or typed representations as they should be, but even caricatures. Such work is an aberration possible only when the artist works with a purely subjective attitude and without sound tradition to guide him. The result is irreverence to the Divinity, not to mention the lack of any aesthetic quality. Those who make hideous distorted caricatures of a person profess themselves his enemies. What are we to think of those who treat Christ in like manner?

Yet since tradition can often be blind, it must sometimes give way to more weighty evidence such as the Holy Shroud presents to us. This does not mean

that every artist must strive to copy slavishly the images on the Holy Shroud, nor that he must strictly adhere to every least traditional detail. Art has its legitimate liberties which make up a great part of each artist's success. Artists, however, should respect the authority of the Holy Shroud, and, in whatever relates to the Passion of Our Savior, should consult the Holy Shroud for definite and reliable information. For example, an artist working on a series of paintings or statues of the Way of the Cross, or on any one scene of the Passion, will find many facts for his consideration from a study of the Holy Shroud. Why portray Christ bearing His cross in the manner traditionally represented, this traditional style having appeared only many years after the event, when the Holy Shroud, a first-hand authority, tells us that Our Lord carried the cross-beam of the crucifix across both shoulders, His hands being bound to it during the journey? Why portray the wounds in the palms of the hands, when both the Holy Shroud and scientific experiments bear witness to the fact that they must have been in the wrists? Why represent the crown of thorns as a single circlet, when there is ample evidence that it was a helmet-like crown, covering the head from the top to the very base of the skull? Why represent Christ as a weak, effeminate being, when it can be plainly seen that He was of strong build and virile features, with a wealth of character and personality more than sufficient to supply material for artistic endeavor for the rest of time?

It is through study, and through meditation, that the greatest art has been conceived, both religious and secular, and it is through study and meditation on the Holy Shroud that the religious art of today will have a new birth in the spirit. A man's work reveals the character of the artist as well as the character of his subject. This is quite true of religious art, and the inspiration each artist draws from the Holy Shroud will give the world more a portrait of the artist's soul than of Christ's Body, for has not this gift been given, as the swords that pierced the soul of Mary, "that out of many hearts thoughts may be revealed"?

"O Lord Jesus, Who by a singular prodigy didst leave to us upon the Holy Shroud the Image of Thy Holy Face, disfigured by the wounds and blows with which Thou wert outraged by wicked men, together with the complete imprint of Thy Most Sacred Body, which was tortured and put to death for our salvation, grant, through the merits of Thy many sufferings, that, venerating on earth the Image of Thy Holy Face, upon which the very angels long to gaze, we may be made worthy to contemplate it forever in Heaven. Amen."

(200 days indulgence, M. Card. Fossati, Archbishop of Turin)

The Old Monastic Gardens

By Martha Genung Stearns



WHEN our late Holy Father Pius XI inaugurated the Vatican wireless station in 1929, we are told that he was deeply moved. His first words were addressed to the whole creation, bidding all living things to praise the Lord Who made them. In doing this he was speaking in a threefold personality. It was as a scientist, with a profound sense of his voice going out for the first time into the ether in waves of sound to the uttermost bounds, even where there were none to hear. He spoke too out of a poetic and imaginative mind conscious of nature's place in God's plan and knowing from his own love of high mountains how sunrise and sunset go through their daily ritual in the world's great spaces where none but God sees their beauty, thinking of the hidden colored fire inside an unmined jewel, and the perfect ordered growth of the tiniest shell. And finally, he spoke in the person of the Vicar of Christ sending up a voice from earth toward heaven.

God's plan . . . so vast that we cannot comprehend it, and yet so searching that it is manifested in infinitesimal ways, a plan in which the lower forms of life obey and cooperate so much better than we do. The great point, it seems to me, is that God's plan was meant to work as a whole, with the orders of the whole natural world, made up of parts each with an appointed job to do, affecting and operating on each other. Nature, left to itself, is untidy and encroaching and often cruel, but even the following of its instincts is a part of the plan, and it is obeying the rules once for all laid down.

It has been a part of man's long education to learn how to control and use nature, and to make gardens. There is an art in making a garden, which is a place of pattern and purpose and order and beauty. The word garden suggests many different things, according to era and race and place. In the ancient east, it meant chiefly shade and protection from intense heat, and the refreshment of water. In our day it has come to mean a pretty place with rows of flowers for cutting and decoration, or the utilitarian rows of vegetables.

But down through the centuries there have been comprehensive gardens playing a more important part in man's well-being and in his whole economy. God meant us to have everything necessary to our well-being, even the remedies for our ills, close at hand, and there is this department of horticulture which has been so neglected of late that even the useful lore of our grandmothers has been almost forgotten—the department of useful plants and herbs. They were created with a purpose, not only for our use but as a definite part in the scheme

of things, and how has it come about that this whole element in life is so neglected by the general public?

There are the remedial, the culinary and the aromatic herbs, the bee-plants and the dye and pigment plants, the preservatives and the purificatives, that have been closely bound up with human life ever since the beginning, so that they were domesticated at the doorstep and given pet names. In some cases we have forgotten the very names of the sweet odors, but they still stir some vague instinct of memory.

IF WE were to endow plants and flowers with a personality, as has been too often done by sentimental writers, the herbal types could be described as truly monastic: sober and recollected, modest in coloring and habit, living only to be helpful, and thriving best when severely disciplined by cutting—a true example of Monte Cassino's living motto, "*Succisa Virescit*."

And many of these plants are a legacy from the ancient monastic gardens, together with the vast volume of scientific knowledge and history of their beneficent properties. One of the old names for an herb is a Benefit, and we still have Herb Bennet, named for St. Benedict himself, and naturally enough an antidote for poison. Simple remedies for simple ailments grow all around us and only need to be recognized. They have served in countless ways, as medicine and as flavoring and as perfume, and as an element in religious worship. There is the spikenard of the "very precious ointment," the bitter wormwood and hyssop, the cleansing scent of rue, Herb of Grace and of penitence. Herbs have even been the symbols of human virtues and vices. Their very fragrance is one of their ways of cooperating with the Plan, for they join with bees and insects and with the soil itself in the work of fertilization. Pope Urban VIII, who was a Barberini and a poet, made a play on the three bees of his family coat-of-arms, thus: "Three bees signify three powerful things: the Supreme Power, the sown fields of cultivated land, the making of honey,"—the whole process of nature on a signet ring.

From the most ancient times, every race has had its priest-physician-pharmacist. Down through the Christian era it was the monasteries which kept the continuity of learning and preserved the spark for the Renaissance to rekindle. Even through the wholesale destruction of libraries which has occurred at intervals in the world's history, through the terrible years of the Black Death, and through the fanatic religious upheavals, the work went on. The monks studied and classified and prescribed, for the monasteries were the chief hospitals. They assisted the sick from far beyond their own confines, having an infirmary for out-patients among the townspeople, travelers and laborers. Their pharmacopaeas were models of order, and many old woodcuts shows the rows of ceramic jars marked with symbols from strange alphabets.

There were many scholars and philosophers who carried on their scientific study of *materia medica* side by side with the scribes who copied endless pages



of manuscript for the spread of learning under St. Benedict's rule. Careful records give an appealing picture of life at St. Gall's Abbey and the wonderful calligraphy done there, and of the close ties which existed between the Abbey and St. Columban's at Bobbio and with Monte Cassino. Precious codexes were sent back and forth over the Alps to be copied and recopied and illustrated, and in many a twining border and miniatures are the recognizable minute blossoms of herbs. The picture of how the wonderful old herbals and illustrated botanies grew and multiplied is complete.

There were creative writers and there were compilers, men who had traveled and studied and gathered up the useful knowledge of past ages and added to it: writers like Theophrastus and Galen and Pliny, Strabo and Constantinus the African. Houses like Monte Cassino and Cordova and Salerno copied them. Thus we know that the Ebers papyrus which dates back to the 16th century B.C., contains recipes using wormwood and cumin, peppermint and caraway, coriander and fennel. And this was not the mere perpetuation of a dead learning, for there were the same plants, green and flourishing and familiar.

Perhaps the clearest account we have of a monastery garden is the famous one given in the ground-plan of St. Gall's, founded about 613 at the eastern end of Lake Constance and growing great and important with the centuries. The Abbey Church is surrounded with a ring of small separate buildings each with its special use. Grouped in a corner is the medicinal herb garden adjoining the physician's house; the hospital and the hospital's special diet kitchen are near by, on the other side of which are the orchard and the kitchen garden, probably the home of the bee hives, for bees and herbs live familiarly together and the bees work in the orchard to the great benefit of the fruit, as well as producing wax for the altar candles. In the herbularius or medicinal garden were sixteen beds, each planted with one kind of herb, like sage, rue, lovage, fennel, rosemary. In the kitchen garden were to be found the culinary herbs for lending some flavor and variety to vegetarian fare: coriander, parsley, dill, garlic and the rest, among the salad herbs.

CHARLEMAGNE, who made a tremendous contribution to education, prescribed among other things a list of useful plants to be cultivated in every center, and from this grew the idea of botanic gardens stressing *materia medica*, which became almost universal in religious houses. A woodcut in an old herbal shows a Carthusian monastery built around an open court; outside each cell was the monk's individual patch of cooking herbs and healing plants.

When Walafrid Strabo dedicated his poem "De Cultura Hortorum" to Abbot Grimald of St. Gall, he drew this little picture of monastic peace: "When behind the fence in the little garden you sit still in the shadow of your trees, when the sun breaks through the foliage of the peach trees and lightly plays upon the ground, while the merry band of your pupils gather the fruit with the skin soft as down, and eagerly gather in the wide nets—scarce can the little

hands grasp the fruit—then read this book, beloved Father.” And in the “little garden” grew loved plants, like artemisia, “la mère des herbes,” and horehound, chervil, pennyroyal and catnip and many more. •

It only remains to speak of the plants themselves and their quiet beauty. A mere half dozen blossom in flamboyant colors, like pot marigold and poppy. For the most part they are in muted tones of blue and violet and mauve and pale gold; and it is their foliage, the official part of the plant, which gives them their special charm. There are the masses of silvery gray in southernwood and cudweed and santolina; the sharp differentiation between fernlike cut leaves of Sweet Cicely and lacy chervil and the bayonet leaves of iris alba, the Florentine orris. The infantile softness of woolly thyme and betony contrasts with the harshness of tansy. The clean odor of rue, the herb of grace, with its stylized leaves, and the soaring fragrance of the lavender bed—there is responsive material here for beauty of a very subtle kind. As a foil for the brilliant blaze of garden flowers they take their place by their very restraint. After a rain or in the early morning the chord of fragrance that goes up from all the herbs in concert is like a song of praise. And they thrive on cutting, being accustomed to serve, and on the day of herb-harvest the whole house is full of them.

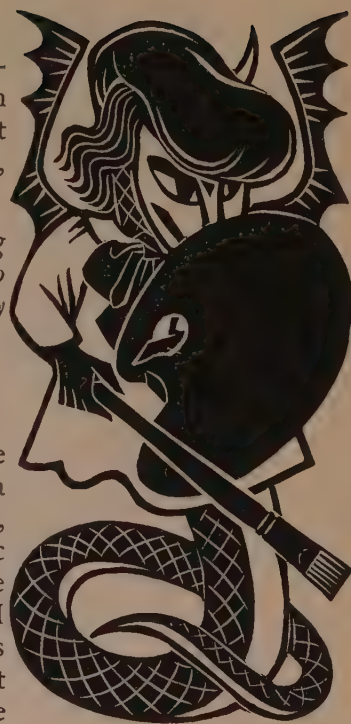
“A man’s best things are nearest him, lie close about his feet.” These modest plants are worth learning and repay acquaintance with friendship. Perhaps they have qualities worth imitating, even by the higher order of creation.



DA versus CAA

"I enjoy the Quarterly, although sometimes I must confess the matter is above me. "Art a Prayer" and "Modern Religious Art" (Easter number), were practical. Couldn't we have more like that—say on living Catholic artists, (Madame Hummal, Catholic priests' and sisters' work?)"

Vide Michaelmas '44 issue! In one of the forthcoming issues we hope to have illustrations and an account of two triptychs for the armed services, the work of Sister Mary of the Compassion.



"The membership turnover is no mystery to me. The majority of new people are thrilled with the idea of a CATHOLIC art association and a CATHOLIC art quarterly, but they expect the customary art-hash with a bit of Catholic sauce and nothing more. They are not ready as a group to be ALL Catholic about art. Therefore, for some time to come, I anticipate for the CAA what the liturgical movement has been through, a slow and often disappointing growth. But we have the right roots which the Holy Spirit will continue to water as He sees fit.

T. S. Eliot gave us a dreary picture of modern society in one of the "Prufrock" couplets wherein he had the women come and go into the room "talking of Michelangelo." A drearier spectacle would be that of Catholics, religious and laity alike, fluttering into that same room "talking of Eric Gill."

From Father X

"Priests have a queer psychology. Their education is of the best. The fact that their religion and theology is true and proof against all argument plus the fact that their faith is backed by nineteen hundred years of successful ministry makes them cocky about the handmaid of religion which is art. They are the expositors of the one true religion; they have spent many years of specialized study in that religion. Their answers are dogmatic and sure. By some quirk, perhaps because Art has been associated with religion so long, they feel themselves to be authorities not only in religion but also in Art.

Art, as you know, is one of those branches of learning in which many individuals claim INTUITIVE knowledge; that is, knowledge from birth. Priests are more prone than most to pretending to this intuitive possession. Priests are voracious readers and they have read all the grand old buckeyes on Art history,

criticisms, the glories of Art, "Patrons of the Arts", the magnificence of the Renaissance, and so on. With little exception (very little) all priests believe the Renaissance and Baroque to be the standards of perfection in Christian Art, that Beuron is *the* modern liturgical artistic truth, and so on. . . ."

Tiens!



"Why should there be apologies for the art methods course? That spot is a fertile field for the CAA creed. So much frill and humbug in so-called "school art" could be banished forever if Catholic principles were *actually* applied. If teachers could only learn to investigate their purposes before making their silly assignments more than half of the superficial elements would be swept out of our schools."

And that sounds more like CAA versus DA. Better close the door quietly . . .



WHO'S WHO AND WHAT?

SINCE the CAA is something more than a mere cultural club an acquaintance with outstanding personalities who have spoken our language and held to our principles, is of first importance. For this reason, we are fortunate in having obtained the necessary permissions from Mr. J. Middleton Murry, editor of *The Adelphi*, and MR. MARK FITZROY, the author, to reprint the brief sketch WILLIAM RICHARD LETHABY: 1857-1931. W. R. Lethaby was a friend of the Fitzroy family, hence the author was in an enviable position to know and value this man who so greatly influenced Eric Gill. We wish to thank Mr. Fitzroy for this introduction.

■ REV. E. M. CATICH, of St. Ambrose College, Davenport, Iowa, needs no lengthy introduction to CAQ readers. He is one of the important members of the CAA who carries its philosophy into action. Right thinking should be followed by right doing. Father Catich opens the way to the latter for all readers, and the editor will be delighted to welcome all future correspondence from members in printscript. This is the first of the series; the second will appear in the Christmas issue. The author is also the ideal contributor in that he supplies his own cuts!

■ SISTER ESTER, S.P., gives us the biography of Sister Helen, O.P.! Members and readers have every reason to be delighted with this happiest of combinations. Perhaps no reader of the CAQ will be more surprised at the appearance of this article than Sister Helene herself. It continues, of course, the policy of acquainting readers with the important people who have been with the CAA from the outset. Since Sister Helene prefers to do sculpture we

have taken the liberty of presenting a community archives photograph of some work now in progress. These are two statues of Saints Dominic and Catherine of Siena, to be carved in limestone and set into pillars at the front entrance of Dominican High School, Detroit, Michigan.

■ MARTHA GENUNG STEARNS, of Hancock, New Hampshire, and the Mayflower, Washington, D. C., once again contributes an article. In an age which seems to major in a distorted approach to life, it is a delight to find one who possesses an integrated approach to it and who can word that approach in fine prose. A reading of THE OLD MONASTIC GARDENS should pay dividends.

■ SISTER MICHAEL KILMER, O.S.B., whose home was formerly in New Jersey, came to Minnesota in 1932 to join the Benedictine community at St. Joseph, Minn. Although Sister Michael is the daughter of Joyce and Aline Kilmer, and has a natural love for literature, her own work is not in this field. Sister is now a medical technologist in the laboratory of the St. Cloud Hospital. In presenting this article on the Holy Shroud, Sister Michael would remind the modern artist that "tradition is looked upon rather as a guide and a norm than as a check and a curb to originality." Rev. E. A. Wuenschel, C.S.S.R., was good enough to loan us the official photograph of the Holy Shroud for illustration.

C.A.A. NEWS

THE Central Region of the CAA continues its activities. It will hold its sixth meeting at Dominican High School, 9740 McKinney Ave., Detroit, Michigan, on Friday, November 26th. The theme will be Art and Catholic Propaganda. As usual, members may exhibit two pieces of their own work and five pieces of their students' work. These should be shipped to arrive in Detroit on or before November tenth.

Sister Felix, O.P. of Rosary College, Chicago, is offering a Saturday morning course at the College in "Methods in Silk Screen Painting."

Friar Paul Scales, O.F.M. of the Franciscan house of theology, Oldenburg, Indiana, sent us a heartening account of the work accomplished at the seminary for the Field Mass held on July 9th during the Catholic Rural Life Conference. A group of seminarians took over the work and these carpenters and painters erected a very fine outdoor altar. "We felt as though we were having our own summer school in practical liturgical art. And even though the product of our labor was only used for a day, the sublimity of the Mass and the lofty ideals of the CRLC fully compensate." It seems we progress!

Ann Grill is busy designing AND constructing a chapel for the Sheil School of Social Studies, in the CYO building in Chicago.

We wish to recommend to readers of the CAQ an English magazine "*Art Notes*": a Catholic quarterly on religious art, with articles by writers from various Religious Orders and such well known laymen as E. I. Watkin, Robert Speaight, and others. Subscription—one dollar and twenty-five cents a year. Also "*Art Notes and School Supplement*"—a monthly paper with art competitions in every number arranged for schools. Yearly subscription—seventy-five cents. Editor: Joan Morris, S.P., Art Notes, St. Michael's Workshop, 28a Commarket Street, Oxford, England.

The CAQ serves its purpose only if the members of the CAA appreciate and make the most of its function. It was founded as a convenient means of communication and for an exchange of ideas, as well as an official mouthpiece. If the editor is to be left in lonely grandeur the CAQ will not be functioning "in high". This is not a plea for literary or artistic teas, but it is a request for more communications—of any kind!

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